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Oblivion

by Deema Ali

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF FINE ARTS IN FILM AND ANIMATION

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College of Art and Design
Rochester Institute of Technology
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ABSTRACT

Oblivion tells a story of a plain-looking individual named Miech at a gritty, damp subway station en route to catch a movie. As he waits for a train, he faces a troubling memory of a past relationship and is confronted by a projection of his inner emotions that takes the form of a creature. In a desperate attempt to escape from this manifestation, he shifts his attention to his external surroundings only to find that his fellow commuters also have similar creatures. In *Oblivion*, I address a very human experience through the spectacle of an animated lens. This film is an intimate exploration of Miech's personal journey. Through his observation, Miech realizes that "everybody has their own demons". It illustrates the internal psyche through a complex metaphor with elements of beauty, tragedy, and an ironic sense of isolation. It is ironic, because this feeling of isolation is shared among the commuters. Because of its artistic and malleable qualities, I attempted to use animation as a medium to convey these ideas. I wanted to illustrate and contribute to the presentation that everyone has their own demons.

This paper will examine the process of crafting an aesthetic, strategic use of visual devices and animation techniques with this concept as the framework of this project, followed by an analysis on its final outcome.

INTRODUCTION

The power of animation stems from the very pinnacle of humanity: storytelling. This artform has taken on many manifestations and directions throughout history, yet one integral element remains the same - it captivates us. Storytelling acts as an apparatus in exploring alternative and creative ways of defining the human experience. It can be a method of defining our internal and external realities and affirms/defies our speculations.

I decided to choose animation over a wide selection of other well-suited narrative mediums because of its malleable and kinetic qualities. Animation has the unique ability to illustrate wild, nature-defying concepts, despite its innate whimsical qualities. This preference was also largely influenced by my personal experience of watching cartoons throughout childhood. While I was always enthralled by the humor and comical elements of these shows, I always saw several additional layers in addition to humor and entertainment. It was very possible for these cartoons to cross over to controversial, dark, abhorrent themes while maintaining its stature to family-friendly values. Shows such as *Life with Louie*, *Eek! The Cat*, *Ed, Edd n' Eddy*, *Looney Tunes/Tiny Toons Adventures*, and *Courage the Cowardly Dog* are a few examples of shows that contributed to my perceptions of what animation is able to achieve.

Animation was a form that effectively used symbolism and visual metaphors to convey stories of a blunt, harsh nature, and as a result, it was integral to my childhood development.

I remember animation being a haven during hard times, when life was confusing or whenever I felt lost or in doubt. It was as if animation had an innate ability to define the relationship between beauty and tragedy in life, while allowing a sense of escape from life itself. I found this to be magnetic and comforting, and this fascination continued to manifest itself into adulthood.

I see *Oblivion* as a reflection of this conflicted experience and the integration of the more mature parts of life and the human experience into a soothing medium. It addresses a common experience through the animated lens of the internal conflict, the inner monologue, and isolation within ourselves. The main character (Miech) acts as an exploration of a first-person perspective, much like how we experience our lives every day. Executing this effect through animation required some skill and a collaborative effort to convey this successfully. This paper explores the eight-month process of pre-production, production, post-production, as well as challenges and reception of the final product.

PRE-PRODUCTION

In preparation for animating this story, I researched and explored various concepts by other artists, which allowed me to more fully flesh out the project. Drafting a visual framework helped me craft a better understanding of the look, feel, and tone of the project before animating.

Research and forming the idea

Oblivion's premise blossomed during my first semester of graduate school at the Pre-Production for Animators class. I started with a less developed storyline, the core idea of which stemmed from a trip I took to New York City the previous year. I was struck by how much the city's lifestyle largely depended on the transportation's infrastructure, it was almost its very lifeblood. The subway is also a frequent visual element in movies, such as *The Naked City* by Jules Dassin. In his book, *Naked Cities*, Edward Dimendberg discusses how the subway worked as a binding element in Dassin's film:

These narratives provoke new social groupings such as the temporary gatherings around crime scenes. Throughout the film, lurid tabloid crime coverage, frequently shown being read by characters in group situations such as on the subway, is presented as a social adhesive, a mode of collective reception, that holds together the metropolis. (Dimendberg, p. 68)

PRE-PRODUCTION

This extract pertains to the concept of the subway as a physical platform for events and important plotlines to unfold in films and narratives. This is also relevant in real life, as the subway also carries socio-cultural importance.

With a metropolitan city, anything could happen, and it would not phase anyone. I drew inspiration from this reality and made the subway a key environment for my early draft of *Oblivion*. I also artistically found the subway's gritty sense of charm liberating. Commuting in New York City everyday meant being around masses of people who were at different points in their lives. The subway became a space where events were unfolding intimately every day. It painted a big picture of an existing ironic sense of isolation within the crowded humanity of train commutes. I found this contradiction both tragic and beautiful. It is ironic because this sense of isolation experience is *shared*. One could argue that in this day and age of digital communities and connectedness, there is a cultural influence to this idea because there is a greater expectation from today's technology and how ideas are conveyed. There is an interwoven concept that technology has failed us (Healy, "Love It If We Made It"), and therefore the continued internal battle of the human experience has prevailed. Thus, in *Oblivion*, the subway turned into a place and opportunity for Miech to discover that other people also have their "demons".

In establishing an artistic representation of these demons, I was largely influenced by Toby Allen's ongoing *Real Monsters* illustration series.

PRE-PRODUCTION

Allen's work explores the topic of mental illnesses (DSM-IV category) by visualizing disorders as monster entities, with symptoms as a characteristic (Allen, "Real Monsters"). The concept of viewing syndromes as separate entities greatly influenced the idea of the mind as a separate, metaphysical, parallel entity in *Oblivion*.

There's a poetic irony in how troubles in life can make one feel isolated, yet still be a variation of trouble we experience. It sounds like a generalization when in fact, the isolation is the very essence of the problem that makes it unique. In Peter Hutching's "World of Monsters" chapter of *The Horror Film*, Hutching explores and identifies monsters as disorderly components of society:

Douglas argues that societies develop a meaningful social order through imposing classificatory systems upon 'an inherently untidy experience. In other words, order is created and managed through the division of objects and/or properties into distinct groups which are perceived as separate and discrete - categories such as living (as opposed to dead), human (as opposed to animal/non-human), male/female, young/old etc. From this perspective, the horror monster is kind of a pollutant; it embodies a crossing of borders and a transgressive mixing of categories.' (Hutchings, p. 35)

This film theory establishes monsters in film not as atrocities or supernatural figures, but as agents of unclassified social context. This plays well into the concept of rejecting parts of the self, sensations or pain we might find socially chaotic in *Oblivion*. These creatures would have complex, unidentifiable components, which is resonant to the unidentified components of the conflict. I want to present the creatures in *Oblivion* as neglected and isolated aspects within the self and to establish these qualities through animation and visual abstraction. With these concepts, a plotline, and some direction, I was interested in putting these ideas together into a treatment.

PRE-PRODUCTION

The first draft of the treatment raised several critical questions about the story. The initial idea was to portray a lone subway rider immersed in his own anxieties and his journey into a realization of his fellow passengers also having internal conflicts which manifested as monsters. However, my narrative lacked a motive, transitions, and a resolution that made the story feel whole. Additionally, I was not sure if I wanted to approach this from an experimental or narrative perspective, which was integral to the direction of this story's development. After insightful discussions with my classmates, advisor, and thesis/proposal committee, I concluded that the story would have a narrative perspective. With this in mind, critical questions were raised in fully fleshing out the story. What were the dynamics between these creatures? What is the relationship between the people, and Miech's role in this world, and how could this be more clearly structured and revealed to the audience? These questions were key to establishing a well-rounded narrative and story universe.

Creating the universe and visual components of *Oblivion* posed a new challenge. In order to figure out the backstories, context, and the rules of the universe meant that there were visual cracks to fill. In order to be able to know *what*, it was important to also know *how*. I used other films as case studies to study how visual devices were used to depict themes and emotions in narrative stories. *The Shining* and *2001: A Space Odyssey* by Stanley Kubrick, as well as *Isle of Dogs* by Wes Anderson were explored due to their notable use of using composition and visual techniques to drive the narrative.

PRE-PRODUCTION

Kubrick's films are also categorized as "cerebral films" (Bhattacharjee, p. 8-9), which was also something I have wanted to integrate in *Oblivion*.



Figure 0.1: Interior of Space Station V, 2001: A Space Odyssey (1968)

Kubrick's masterful approach in composition helped craft purposeful and painterly shots in these films. For example, the space station scene in *Odyssey* (see Figure 0.1) was studied for its forced perspective and use of color. The components in this composition create a cold, numb, and harrowing effect in a scene where the character Smyslov forewarns of suspicions that something seems off to a group of colleagues. Anderson's auteurist approach to composition, with colorful palettes, repetitive anthems, and his new approach in using subtitles as an essential narrative component in the *Isle of Dogs* was striking:

While the Japanese spoken in the movie is either left untranslated or requires some kind of visible in-movie translator, placing us in the dogs' shoes contextually. The audience literally has to try to infer meaning based on the behavior and tonality on the character speaking Japanese, just like a dog has to when trying to understand a human. (Flight, "Language and Translation in the *Isle of Dogs*")

Anderson took a component typically used as something additional, and he integrated it as an essential element of the viewing experience. I was looking for better ways to unify my portrayal of the beauty and tragedy through this type of integration of techniques.

PRE-PRODUCTION

Kubrick also took a similar approach by purposefully crafting shots to amplify certain aspects of the narrative, such as rapid zooms and cuts to depict horror and tragedy. Considering these cinematic devices allowed me to entertain the idea of using the lens as a “peering eye” to embody a more spectacular theme. I wanted to apply this strategy to *Oblivion* by trying to figure out how to craft a relationship between observation and visual symbolism, as this plays a large role thematically. Spectatorship and observation would be an essential tool as part of the viewing experience, similarly to Anderson’s approach to using subtitles within the film. It could also be argued that this approach is a similar phenomena of voyeurism and gaze in film:

Although the film is really being shown, is there to be seen, conditions of screening and narrative conventions give the spectator an illusion of looking in on a private world. Among other things, the position of the spectators in the cinema is blatantly one of repression of their exhibitionism and projection of the repressed desire on to the performer. (Mulvey, p. 836)

Mulvey identifies that several layers, visual elements, and cinematic methodologies can be used to craft a phallogentric fantasy. This idea can be applied in deconstructing the concept of spectatorship, the image, and its role to the audience. Mulvey identifies a key effect to manufacturing the relationship of the lens and spectator through visual illusion. With this understanding, I wanted to use this phenomena, the concept of voyeurism/observation in itself, as a theme and key embodiment of *Oblivion*. This would be done by fabricating visual elements and using spectatorship as a tool to the viewing experience.

PRE-PRODUCTION

In addition to visual components, I wanted to incorporate an opening poem as a prerequisite the story. Inspired by Anderson's use of text and background in Arabic poetry, I decided on a medieval Arabic poem "Disbelieve in Transmigration" since it was closely related to the premise and idea of the story:

Spirits are said to move by transmigration
From body into body, till they are purged;
But disbelieve what error may have urged,
Unless your mind confirm the information.

Though high their heads they carry, like the palm,
Bodies are but as herbs that grow and fade.
Hard polishing wears out the tempered blade,
Allay your soul's desires and live calm. (Al Ma'arri, "Disbelieve in Transmigration")

I felt that using literary concepts in the opening implied what is to come in *Oblivion* though in a metaphorical manner. *Oblivion* almost acts as a supplement to this poem in order to further understand the themes and concepts being portrayed. The first stanza can be linked to the creatures and their presence, as well as to Miech and the other passengers. The second stanza can be connected to the process and resolution of *Oblivion* - particularly that there are naturalistic and connective elements between the creatures and all of the commuters.

After more research, critique, and revisions were applied to treatment, the story evolved further through visual development, storyboarding, and animatics. Visualizing the story provided an opportunity to refine the narrative and narrow the unfolding of events.

PRE-PRODUCTION

Storyboarding and the animatic

I drafted several rounds of rough thumbnails to figure out what shots would work in relation to plot points and the composition of the scenes. I found this process to be a balance between effectively communicating the story without losing the creative perspective I wanted to emphasize. I applied strategies such as visual symbolism, reducing the length/number of shots, and making multiple passes (see Figure 1.1). I also tried approaching the narrative in different ways to establish and compare what flows best. This included adding different angles and shots, adjusting the staging, or removing sequences. Different versions of the storyboards would be hung up, reviewed, and evaluated for flow.

Once the narrative was tied down, I drafted an animatic and added sound using TVPaint's storyboarding tool to get a fuller understanding of its effectiveness. Sound definitely made a huge difference in terms of tone, and it was definitely a more exciting part of the process. I used a lot of ambient soundscapes to give a more rounded impression of a subway station.

My first impression of the drawn sequences was that it felt stale and cold in an undesirable way, mostly because not much was visually happening and the shots were not striking. Looking back, the action poses were not powerful enough, and perhaps, doing a silhouette practice would have been beneficial here (drawing poses as a silhouette to establish a readable, clear pose).

PRE-PRODUCTION

Reviewing this draft allowed an opportunity for analysis and figuring out which shots were working and which staging issues needed to be addressed. One of the key issues throughout this particular process was that the storyboarding lacked a readable perspective. Many of the shots I had in mind for this story involved dramatic uses of perspective, and I was worried about my ability to depict them correctly. Peter Murphey, my advisor, recommended exploring Norling's book *Perspective Made Easy* as a visual aid throughout the process. It served as a helpful resource. This resolved key scenes that had angled shots and a lot of depth in the backgrounds.

Revising an animatic with sound and pacing began to set the story in place and addressed other important plot points that needed tweaking. For instance, there were several shots of Miech walking or sitting that didn't need to be there (e.g., walking to his seat) as it was not significant to the narrative. Miech would also frequently drink alcohol from a small nip bottle as a symbol of distracting himself from the creature whenever it appeared. It was too recurrent as the creature appears often, and it became a distraction from the main focus of the narrative and visual elements.

Several drafts of the animatic were crafted, explored, and critiqued to evaluate the pacing and arc of the story. It, unfortunately, was not finished in time for animatic night. Receiving feedback at this point in the process from a live audience would have been a valuable opportunity, but figuring out how to juggle time and production became a trade-off with focusing on the project itself.

PRE-PRODUCTION

Nonetheless, a lot of critique was received throughout this process from committee members, and this feedback allowed for refinement. Some shots were removed, and several narrative questions were addressed.

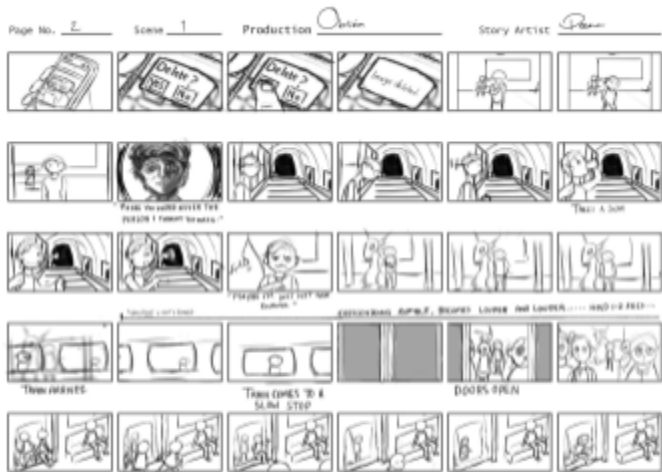


Figure 1.1: Second thumbnail pass of Oblivion



Figure 1.2: Final thumbnail pass of Oblivion

I anticipated making changes during the animation phase, and at this point, the story was finalized and set for animating.

Concept Design

The overall aesthetic of *Oblivion* has a loose, freehand style with painterly components, which is just my personal approach to animation and art. I wanted the ambience of the train station to have a strong sense of cold emptiness. The designs were inspired by the grit of most urban train stations and how scattered and unclean surroundings could feel. The color palette was going to predominantly be a murky green color inspired by David Firth's *Salad Fingers* apocalyptic aesthetic.

PRE-PRODUCTION

This is also because Firth's films tend to have a grotesque, cold tone that I wanted to implement. It also needed to have that industrial dystopian sense you would get in the Space Station V of *2001: A Space Odyssey* and NYC's subway station. The design of the train seating was inspired by one of the New York City subway trains, which had a gray/silver and orange interior. I wanted to take an experimental approach in the final appearance of the backgrounds, with a classic brush set to give it a textural feel.

Constructing a solid creature design proved to be a challenge as a lot of the monsters created had some visual oddities that would not translate well through animation (see Figure 1.2). Given that the creature was a projection of Miech's internal conflicts, I wanted it to have some sort of a visual connection with Miech, while also appearing abstract. I decided upon a navy blue/aqua blue/brown palette because this mix of colors feels melancholic and gloomy (see Figure 1.3). Blue tends to be a sad, calming color, while the sepia-brown tends to be dull. Although a subjective judgment, I thought having a deeper tone of blue would be clearer in achieving melancholy and a solemn mood.

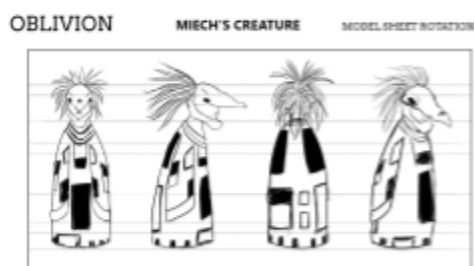


Figure 1.2: First rendition of Miech's Creature Turnaround

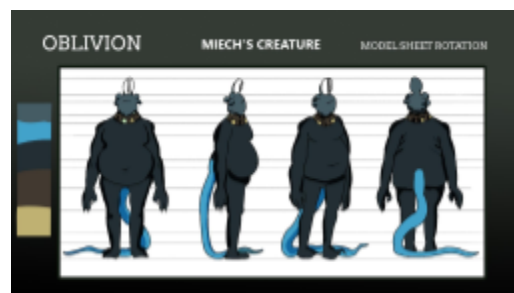


Figure 1.3: Second rendition of Miech's Creature Turnaround

PRE-PRODUCTION



Figure 1.4: Sketches of Miech in progress

There were several ideas for Miech's character (see Figure 1.4). I took a few approaches to his face shape, which would have been interesting visually but could prove challenging in animation. I went with an upside-down egg-shaped head with a thin frame and plain attire (see Figure 1.5). I wanted Miech to be striking, but plain in appearance. No graphic prints on his shirt or clothes to suggest anything remarkable about this character. I did not want to draw a lot of attention to Miech because I did not want him to upstage any of the other elements occurring in the scene, especially since a lot will be happening visually. I enjoyed looking out for different designs for the side characters (the passengers' creatures). In a sense, they were truly the stars of the show. I wanted them to be dynamic and visually interesting, since although their moments on screen are brief, what occurs is important. They also allowed more room for creativity and the possibilities of what the creatures will express. I wanted to express different types of characters with different renditions of internal conflicts, and I wanted to convey people of different ages (an infant, teens, young adults, and middle-aged and older figures). It is not to emphasize age differences as much as it is that these experiences occur through all stages of life.

PRE-PRODUCTION

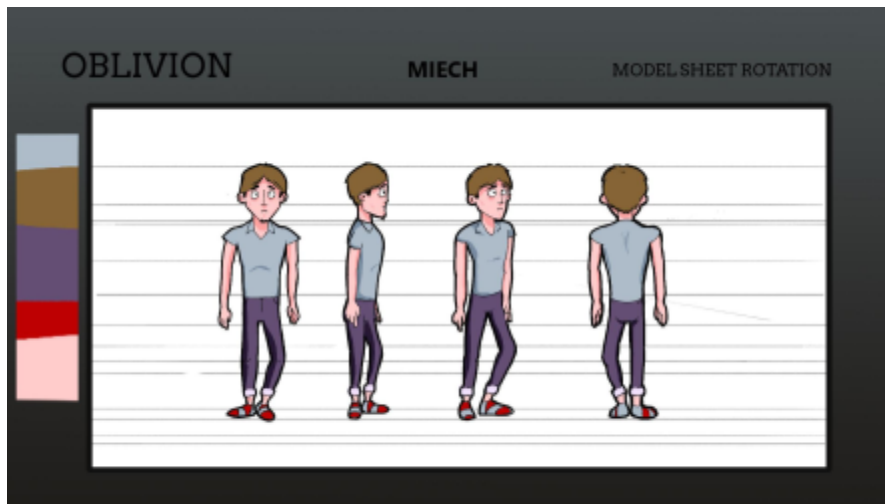


Figure 1.5: Miech's Turnaround

This ideation process also allowed the opportunity to explore variations of the creatures. I also wanted the passengers' creatures to embody personable qualities to the passengers, so I implemented unique designs to suggest the passenger's internal conflict. One character in particular had a "fabric sheet" for a creature, as it would encompass the passenger to depict her internal environment. Given the malleable qualities of these creatures, I felt that using a texture object (such as fabric) could be just as effective as an abstract entity.

The void sequence towards the end of the film was perhaps one of the most important scenes as it is a powerful plot point for spectators to note. The void sequence is meant to be a physical depiction of spacetime, which would be a challenge to illustrate accurately. Ideally, I would have experimented on a 3D medium just to create a grander effect, though my skills and time did not allow a lot of room for this.

PRE-PRODUCTION

I wanted to integrate abstract linework and galactic elements to inform otherworldliness. It needed to look as abstract while somewhat visceral as possible. The void sequence was going to heavily depend on post, but I used TVPaint's perspective tool to get a sense of depth and direction in how the void would form.

PRODUCTION

With a fully developed story in mind, it was a deep dive into the production process with 2D animation, compositing, sound recording, and audio editing. *Oblivion* was en route to becoming a short 2D animation.

Animation processes and the works

It is hard to imagine animating without a detailed agenda in addition to your standard tablet and pen. I heavily relied on a production schedule, shooting order, and shot list in order to track and meet milestones. These documents were integral throughout this process as they were used to log the status of the shots and their progression through completion. With a script, a finished animatic, turnarounds, and model sheets in place, it was time to roll up my sleeves and get to work.

Animating *Oblivion* went through several stages in production. The rough animation mostly consisted of keys, gestural drawings, and action poses, with loose backgrounds and rough sketch lines to map all of the elements. The movement was less refined, with suggestions of what was happening (key moments, if you will) and a lot of sketchy/guideline work throughout this process. The backgrounds were roughly drafted using the perspective guide tool in TVPaint, with a lot of notes and assistance from the committee on approaching perspective.

PRODUCTION

Norling's text, *Perspective Made Easy*, continued to be integral in revisiting fundamental principles in perspective. Given that some shots had complicated angles and mostly took place inside a subway car, Norling offered good tips in figuring out how to properly stage the elements on the background through a two-point perspective.

The main assessments during the weekly reviews involved evaluating the readability of the actions, the unfolding of events, and whether or not they added to the story. The issue I ran into in this part of the process, (admittedly, a problem I have run into before with a previous project) were excessive walking sequences. There were scenes that served no purpose other than the character was getting from point A to B. Given what the medium is able to achieve, the story *can* be read without those sequences if crafted clearly. Of course, continuity is important, but I definitely took an overly cautious approach that had counter-effective results. Resolving these elements meant more purposeful shots and more focus on key scenes.

Getting into in-betweening and refining frames for the movement required some math, because the next key step was noting the pacing of the animation. Understanding and measuring production workflow definitely took cognitive skills, and this is where I felt trial and error began to apply. The length of the animation was used to calculate what needed to be produced per week in order to execute *Oblivion*. My advisor and I devised a formula for calculating animation seconds per week based on the total sections of animation (e.g., x seconds of animation per scene out of 147 seconds of estimated total animation).

PRODUCTION

This method was used to allocate a consistent workflow based on the amount of time given. Reaching those “x” amount of seconds per week took some figuring out, but it was a perfect foundation to get things moving forward. Once the scenes began to take form, our weekly reviews focused on the speed of the animation and how things unfolded. This feedback process allowed the integration of secondary animation, expressions, and retiming of scenes. Weight distribution, smoother movement, and staging were evaluated throughout this process with the guidance of the model sheets. The animation was predominantly pose-to-pose with straight-ahead animation for the metamorphosis sequences with the creatures. Throughout this point in the project, I have established that metamorphosis sequences felt more natural, whereas pose-to-pose sequences were not as polished. This result is from a blend of preference and skill to metamorphosis and artistic spontaneity. For example, the key metamorphosis scene “Miech’s Confrontation” had several transitional elements and sequences that were over 20 seconds long. Figuring out a nice flow and which frames to include was stimulating and appeasing. This is because Miech’s creature took many forms throughout this scene, which allowed artistic liberation and control.

It certainly did not come without challenges down the road. With other challenges - work commitments; my own chaotic, self-deprecating internal narrative, which is often little help; and spontaneous life events - finding time for this animation felt overwhelming.

PRODUCTION

Meeting the goals of completing seconds per week did not always go as planned, and I learned that I was not animating as fast as I could have been by the week. With the help of my advisor and some self-assessment, I tried to readjust my weekly schedule in order to effectively fit more time into animating (e.g., bring my art equipment to longer work shifts to animate). While this did eventually resolve some of the pacing aspects, the late resolution certainly did not come without a cost. Due to time constraints, it was economically wiser to not re-ink all the shots as intended and decided to stick to the textured line being used. This would allow more time for clean-up and compositing. Being in a situation where quick decision-making skills were being put to test meant that it was important to harness conflicting emotions and use them as a driving force in what can be viewed as an opportunity to hone skills. In other words, do what is natural and allocate your resources, just as you would when the stakes are high. Once the animation started to take form/shape and execute in corrected narrative pacing, I used the TVPaint Color Tool to finish up the look of the animation. The outlook of the background was done simultaneously, with an experimental approach in stroke and texture using a custom digital oil brush.

Compositing and post-edits

Color correcting *Oblivion* was crucial in further establishing the tone and mood of the scene. The colors used with the TVPaint Color Tool in contrast to the background was too oversaturated, and it clashed. This was corrected by using color filters and color grading to create a more blended scene.

PRODUCTION

Several filters were used depending on the events taking place, in order to establish “colder” moments as intended. Artificial key and fill lighting were also used to establish the mood of the scenes. These were used to differentiate the feel of the interior of the train and the subway platform, as well as dramatic and key moments throughout the animation - e.g., Miech’s moment of sadness before the train’s arrival. When approaching the credits, I went with a dark “storybook” aesthetic to add a further artistic and ambient touch to the finish. Several shots in *Oblivion* required additional computer animation and camera movements. I used After Effects throughout this process to give a grimmer feel to the shots and make the train feel more convincing. Notably, this was done for the train arriving, the train doors, the moving train, and the final “void” sequence. A series of images in tandem with motion blur and masking was used to create an effect of a moving train in the background. The void scene (where Miech and the creature leave the train) was created using a painted background with some 3D and particle effects to create an “otherworldly” abstract feel.

Approaching music and sound

Planning for audio and music had its ups and downs throughout this process. While looking for voice actors, I got in contact with a student across the country who expressed interest in participating in the project. The animatic was reviewed, and we discussed the role, how it was going to be executed, and the time requirements. Unfortunately, it did not work out as the voice actor disappeared, so I reached out to another voice actor I previously worked with.

PRODUCTION

A couple of sessions were scheduled, and the voice sessions went very smoothly. The output and delivery of the audio turned out well. I used Pro Tools to adjust the audio levels and the quality of the audio, and then I added sound effects using Premiere Pro's soundboard. I had mixed feelings about the decision to overlap the sound during Miech's confrontation scene, as the sound was at times inaudible, which would make the moment of Miech's resolution unclear. The reason why I decided to go with it as-is was to emphasize the complexity of the conflict and audibly adjust it based on what was key for the spectator to hear.

I decided on using an ambient soundscape as a final decision for this film. It was mostly brash sounds of the train moving, arriving, and the station ambience. There was an intention to include music, but the composer and I could not make ends meet in drafting a completed audio piece on time. There was a vision to have slow, melancholic mood music to fit the emotion of the scenes. It would have added an additional element which would have made the film feel artistically intrinsic. Nonetheless, the ambient soundscape seemed to work effectively given the mood and beats of the film. I went with a similar soundscape from my initial animatic with hollow tones and noise from subway stations. I wanted to make the announcer inaudible in a sense to add the disconnected, grimy state of the station. I felt it was integral to add the hiss rampant noises of the train in the background, with a low hum as a resonance in the scenes. The noises of the creatures proved to be more complicated, as they had to be subtle but noticeable to maintain the laws of their presence (i.e., that they can only be seen with deep observation).

EVALUATION

This section includes critical evaluation notes from an audience during screenings, as well a personal reflection of the final product.

Final critique from a public audience

The overall reaction was mixed during the SOFA screenings last spring. The critiques were valuable and were as follows:

- The metamorphosis animation was a strength, while Miech's/passenger animation was underwhelming.
- The choice to have Miech and his creature exit to a void was confusing as opposed to leaving a regular stop at the station.
- The overlapping voices made it challenging to understand what was being said.
- The textures were striking.
- The opening poem sequence was hard to read compared to the closing credits, which was more legible.

The critiques were valuable in gearing *Oblivion* in the right direction. I agree with the reception as it offers critical insight into the film as a whole. I personally hoped there would be more detailed critiques, but due to time constraints of screenings, only so much could be said. Nonetheless, the critiques were constructive and something to apply in the future with other projects.

EVALUATION

CONCLUSION AND CLOSING REMARKS

Miech, a withdrawn isolated character, is a manifestation of his escapism. On his way to the movies, he is confronted by the presence of demons and his internal conflict. He withdraws from himself and looks to others only to establish a deeper resonance of others experiencing internal conflict. When confronted with this realization, Miech decides to embrace his internal conflict, which ironically, distances himself from his problems. He takes a chance with his creature in stepping into the unknown, where many other life events are to come. Using Hutchings' and Allen's definition of monsters, visual cinematic techniques inspired by Anderson and Kubrick, and the experience of a NYC subway as the physical platform to integrate these concepts, the final result of *Oblivion* attempts to frame the inner monologue as a complex metaphor with elements of tragedy and beauty. The malleability and form of animation allows to create an isolating, yet whimsical representation of the creatures in order to achieve a desired effect. This experience has been rewarding from a philosophical and technical standpoint, from understanding the animation medium and identifying the human experience through an alternate lens.

Overall, I think there is a solid foundation in *Oblivion* that turned out successfully. It has a sense of clarity and flow, with some underlying tones that could invoke critical thinking. However, there are aspects I would have done differently. I agree with a lot of the feedback received in screenings, and I believe the motion could have been perfected.

EVALUATION

It was stale in comparison to the creature animation, and this was because of a lack of understanding in human motion. Developing this understanding would have lifted the limitations of the movements, and it would be less of a distraction to what was happening. Aside from technical issues, I would have also tried to view this project at a different standpoint to bring out the best of my abilities. I think I was too wrapped up in my own uncertainty, and thus my work suffered because of it. I have been self-critical to the point of self-sabotage, and I have had counterproductive responses, though I am aware that I'm not an exception to this frame of thinking. I could have learned the same thing that I have been trying to tell through *Oblivion*: everyone has their demons. I think this film would have been more successful in achieving its goals if I had a more confident perspective as a driving force. This is because perspective has held a relationship to the process that followed. A changed attitude towards management, scheduling, and progressing could also have made a significant difference in the outcome.

A key component that I would have also changed would be how I approached scheduling. I regret not making schedule changes sooner, as I could have sped up the process and received feedback accordingly in what needs to be developed, so I spent more time on other areas of this project. It is a vital lesson, as being offered the opportunity for additional perspective on something you produce is certainly not something to take for granted. Regardless, I think the outcome of this project was successful, and there are certainly a lot of valuable lessons that I learned.

EVALUATION

This film would not have been as successful without the help of my contributors and the feedback received throughout this process. I definitely feel I have grown as an animator, and I found that I have had to “unlearn” just as much as I needed to learn throughout this process. I needed to unlearn that time is not an enemy just because I was taught to believe that it was. I learned there is pre-existing potential to improve in that area, and the reward is not bad or undeserving when life often feels cutthroat.

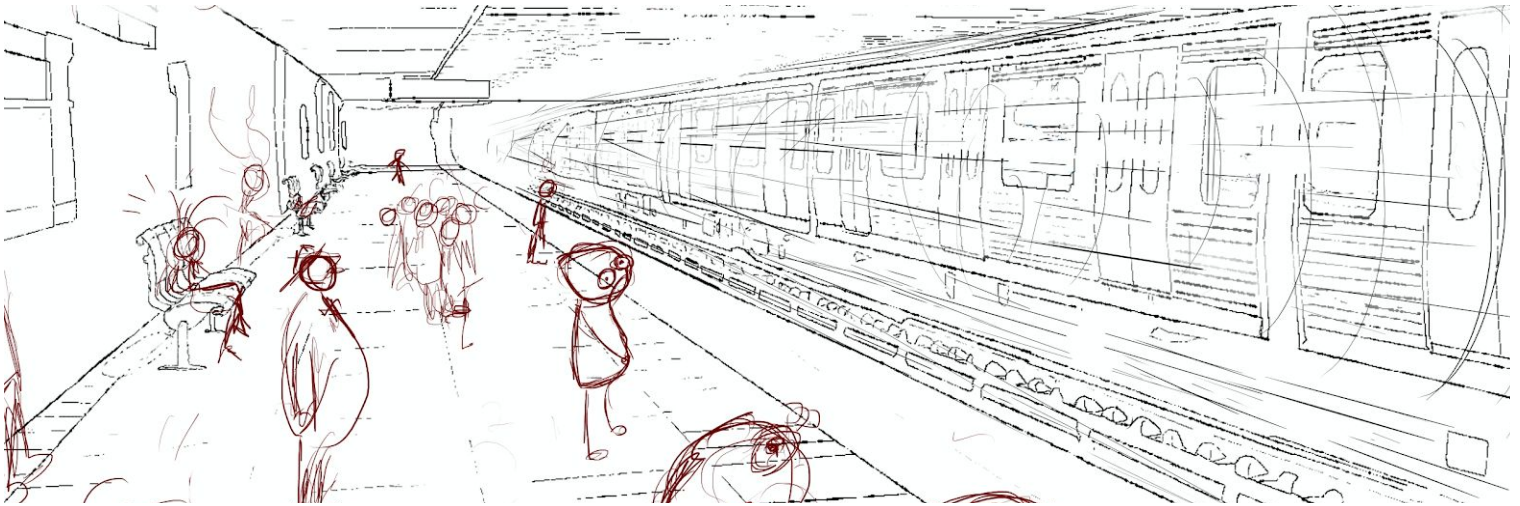
Additionally, there is room for improvement to artistically refine *Oblivion* by having stronger gestures and poses from the passengers/Miech, as well as a more intentional strategy in order to fit more complicated, abstract shots. With that said, there is a successful depiction of abstraction and a connection between the person and creature left for the spectator to evaluate. I will want to continue to draw from experiences and interactions to create a greater sense of connectedness and understanding through art. Life will continue to be visceral and confusing, and identifying these patterns will bring clarity. That’s what the void in *Oblivion* is about.

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APPENDIX PAGES

APPENDIX A: Thesis Proposal and Artist Statement



Thesis Proposal
Disinfectant (working title)
By Deema Ali

Thesis Proposal
For MFA in Film and Animation
School of Film and Animation
Rochester Institute of Technology
September 2018

Approved for Submission by:

Peter Murphey, Thesis Chair

APPENDIX A: THESIS PROPOSAL

LOGLINE: *A anxious passenger on a subway discovers that people are not as transparent as they appear.*

TREATMENT

Miech's heart is broken. He's no longer in touch with someone he really cared about. He's at the subway to go to the movies to forget about his problems. As he waits for the train, he looks at his phone to check the time of the movie, which is saved in his phone gallery. He glares at the photo of his movie ticket, and swipes to kill some time. A bunch of random old photos. He comes across an old photo of his broken relationship. He pauses. He studies the picture, and immediately deletes the picture. He puts his phone away. We hear "maybe you were never who I thought you were" (suggesting this is Miech's internal monologue). He *tries* to keep a straight face, and leans slightly forward to see if the train has arrived yet. The wide shot reveals that there is a creature looming behind him, who is translucent and quite unsightly. It leans in and whispers (in the same previous voice), "maybe I'm just not good enough." He takes a small sip from his flask hidden in his pocket, before the train arrives.

The faint rumble of the train emits an unearthing crescendo, infiltrating the dull platform to a slight shift in ambience. The scene is steady, with fairly little movement from anyone but the environment (ground, pillars, the like to indicate an incoming train). The train's arrival breaks the silence of the platform, prompting the passengers to scurry to the nearest open door. Miech waits for everybody to board the train, but enters quickly. He barely makes it as the doors nearly close on his shirt.

Miech scans the train and finds an empty seat (about three seats empty) and sits down. No one is doing anything particularly interesting, and Miech does not receive much more than a glimpse from the fellow passengers. Miech settles, and fidgets with his feeble fingers as the train gets going. The commute is relatively silent. The creature, seated next to him, who sings in a hollow, melancholic voice "I know it's warmer where you are, and safer by your side". Miech turns away from the creature and looks at the other passengers, to distract himself from his thoughts. Miech notices some fussing in the corner of his eyes, and sees a woman holding a fussed child. She demonstrates some resilience trying to calm it down. She comes more into focus and details become clear, like her facial expressions, her movements, the emphasis here is that she's within Miech's observation. There is a creature looming behind her who is responding to her movements. This creature is translucent quite like the creature associated with Miech, but they look nothing alike. If anything, this creature seems to have some accents of this woman's qualities. It's very stressed. It grunts and distorts in frustration, whispering loudly to the woman. The woman seems to demonstrate resilience that the creature is very distracting while her child is in need, but does not acknowledge it.

APPENDIX A: THESIS PROPOSAL

The child senses its mother's discomfort, and fusses even more. Among all of this, a small creature can also be seen on the child's shoulder, deep in slumber.

Miech appears solemn, like he's trying to understand what he just saw. With the whispers of his and this woman's creature in the background, he turns his eyes to the opposite side of the train. A striking thin woman is standing by a pole. The woman wears a plain white chemise with green-brown slacks, high cheekbones, and a face blank in expression. She steadies herself with her hand gripped firmly on the pole. The creature hovers over her head with sensitive hairs brushing lightly against her head. Its eyes are gouged, seeping tears. It mumbles dialogue that is near inaudible. Its limbs brushes against her neck and sips through a tiny crevice located behind her ear. It tears up as it interacts with her, with the passenger, who then produces a very unique 'bothered' expression (wrinkled nose, squinted eyes, an expression that would raise a question without context, but enough to shrug off due to its momentary nature). It prompts the creature to tear up more frantically. The passenger jolts her shoulder, like a shiver was sent through her spine. This woman, although she reacts to the creature, she's completely unaware of it. Miech's eyes darts away as he feels slightly uncomfortable by this visual, and looks forward.

A passenger in a brown tweed suit, seated opposite from Miech, is on his phone. His expressions shift quite rapidly, as though he's responding to the content on his phone. He'll chuckle for a minute, laugh perhaps, then transition to neutral. A creature sits on-top of his head whispers into the man's ears as he laughs "I think that makes me feel better. Hey, I'm pretty good at this! Look at that, somebody else does that too!"

Miech leans back.

The train is now being viewed at a third person perspective, everyone seated with creatures looming behind them. Not much is different about the characters being seated, other than these creatures seeming to synchronize, perhaps define, their actions. There is great emphasis on the interactions between the passengers and creatures, with brief close-ups of these peculiar interactions. These creatures are somewhat of a catalyst to the action of the passenger, in the most casual way. There is a great disconnect among everyone, and everyone is preoccupied with these projections of the internal state. The subway is bustling with visual activity, but the scene is solemn.

Miech turns and looks at his creature. It looks back at him, extremely stressed, anxious and in pain. Miech takes a deep breath, which also prompts it to take a deep breath. It whispers "This shift is pleasant.", and twists and distorts as Miech looks at it right at it.

It directly addresses Miech. "This restless exhaustion is bountiful. The present is momentary. It resonates to a fault". Miech takes another deep breath and looks away. The creature whispers "I'm not alone with my burdens."

APPENDIX A: THESIS PROPOSAL

They both sit silently as the train announces the upcoming stop. Miech looks at the flask in his pocket and grips it tightly. He tosses it across the train and flamboyantly says “never touching that stuff again!” A fellow passenger notices, and chuckles softly. The looming creature behind her takes a deep breath.

Miech looks at the train schedule. Miech mumbles “I’m here.” and stands up. The train comes to a slow stop, and the doors beam open. Miech and the looming creature exit the train.

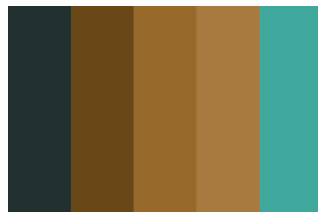
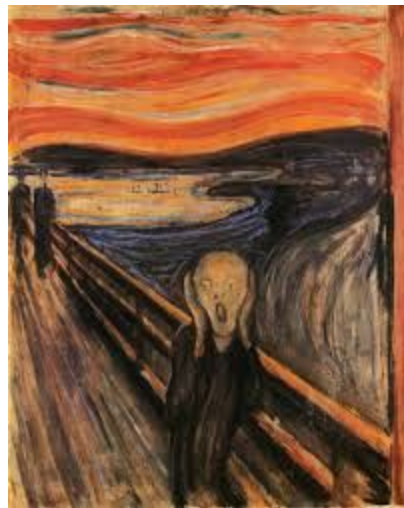
RATIONALE

Humans are complex beings. We can feel multiple emotions at once, be burdened with multiple contextual factors, and we’ve all got stories to tell. To simplify and categorize our fellow peers makes it easier to comprehend them, but it is often limiting and simplified to a fault. I feel this film will create a dialog that this simplification of others is minimal, and there is a lot to understand from an objective point of view (as objective as it can get, that is). I think this film is to direct the spectator to an alternative standpoint, not to pity the troubled passenger, but to understand a little deeper from an acute distance. That one’s troubles can be isolated, and silent.

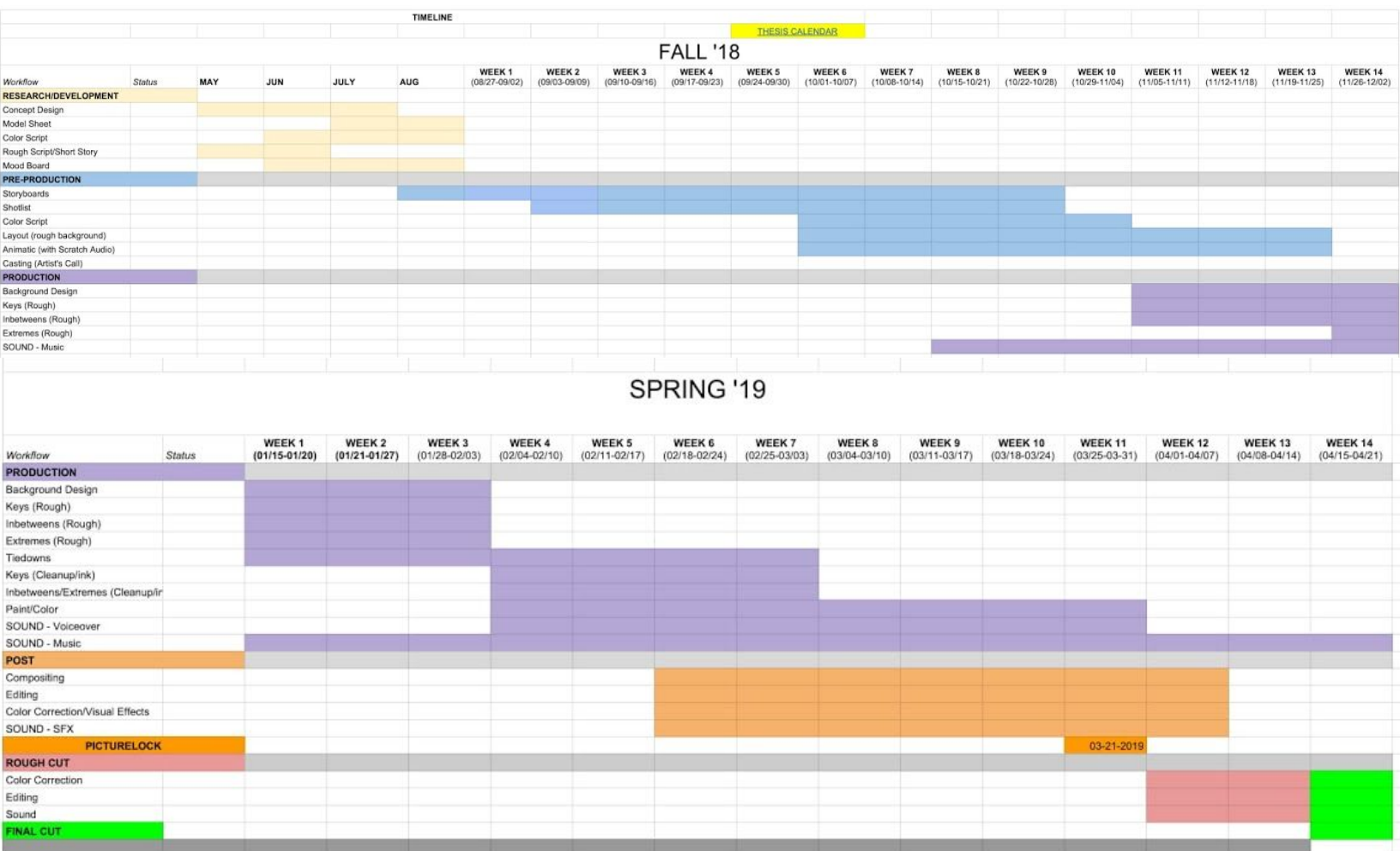
VISION

I really want this to be a gritty film. Chilling, withhold the ambience of a mundane hospital environment, while embracing the gritty nature of an old subway station. Graffiti, stains, a desaturated palette, rich texture, solid colors, chaotic linework, with a strong volumetric background. The characters are bizarre, but unique and blend fairly well in this world. The environment looks a mix of a station based in New York (156th street, Queens), and New Jersey (Hoboken). Given that this is an introspective film, shape and perspective will be rich.

APPENDIX A: THESIS PROPOSAL



APPENDIX A: THESIS PROPOSAL



APPENDIX A: THESIS PROPOSAL

THESIS PRODUCTION BUDGET

JOB	COST
Workstation	
Wacom Tablet (with tip replacements)	\$500
Drawing/Paint Supplies (sketchbook, pens, pencils, watercolor, brush)	\$200
Light box	\$30
Hard Drive/Thumb Drive	\$50
Software	
TVPaint Professional Edition*	\$600
Adobe Creative Suite (Photoshop, After Effects, Illustrator, Premiere, InDesign) with Student Discount*	\$240
Pro-Tools*	\$300
NukeX Studio*	\$400
Toon Boom Harmony*	\$800
Sound	
Composer	\$300
Voice Actors	\$150
Distribution	
Printing (large poster)	\$50
Facebook Ad	\$5

*** In-Kind**

APPENDIX A: ARTIST STATEMENT

Thank collaborators:

Thesis Advisor: Peter Murphey

Thesis Committee: Tom and M.J.

Voice Actor: Carson

The Department of SOFA and Graduate Program

Artist Statement - Oblivion

Oblivion explores the fragments of the human experience, of identity, internal conflict, decision making, and resolution.

My objective was to isolate the spectacle to a single perspective (Miech's), and to set the limitations of observation. When Miech makes these discoveries of other 'creatures', there is a sense of isolation from both perspectives. We, the audience, are limited to Miech's personal context and can only see fragments of other contexts, while still being complex in nature. This is to establish a relationship between the personal and fellow person's sense of isolation in Oblivion's world.

The subway is represented as a desolate place. It acts as an accent to isolation, but also to add a gritty tone to the film. I used a digital oil brush due to its blended, textured effect. In this film, a person and a creature's environment is shared, and this was inspired by how our problems are very present with us. It's drawn from how and why Miech was able to dismiss, perhaps even disassociate, from the creature. The creature is a subjective, physical representation of a person's thought process. They are malleable and ever changing, and persistent in projecting and defining what's going on up there. The layering of ideas during "Miech's Confrontation" scene is inspired from neurological processes and how ideas or concepts may come to mind.

The 'void' is an interpretation of the fabric of reality without all of the physical properties and laws that go with it. A never ending, visceral, eclectic, desolate tunnel of possibilities from all angles and directions of perspective within and beyond our understanding. Although the idea of an abyss is not all that uncommon, the concept and structure was mostly inspired by John Forbes Nash Jr., a pioneer in game theory.

APPENDIX A: ARTIST STATEMENT

The poem I used in the premise of the film was derived from an Arab poet and philosopher of the 11th century. He was based in modern day Syria, Lebanon and Turkey during the Abbasid empire. Al Ma'arri was a skeptic, a pessimistic free thinker, deist, and controversial poet of his time. One of the reasons I included his poem is a slight selfish one, to give a voice to an underrated writer who was, like many poets at the time, was silenced for expressing conflicting philosophical views on life's meaning among a dogmatic, often self-serving infrastructure. The main purpose of this poem is its ties to the themes and to summarize the concept of the film through literary device. In essence, the poem suggests to trust the rationale of the mind but also understand the brevity of its qualities.

Animation, like many creative mediums, is an incredibly ubiquitous tool. Influences that inspired my film include David Firth of Salad Fingers, ZestyDoesThings, John R. Dilworth, and Tim Burton (I suppose). These artists used harsh or dark subject matter in their work as a method of establishing tone, while the fabricating quality of animation allows some distance from this subject matter.

The challenges I faced when creating this project were ironically enough, internal conflicts and facing my shortcomings with what I'm able to achieve. Looking back, I'm not really sure what it is that instigates these habits sensibly. At some point in the process, with deadlines, the workload, and juggling multiple things in life, the feeling of time closing in brings up these reactions. Maybe it just takes a little bit of pressure for deep complications to surface. Unfortunately, it turns into an obstacle, and they had counterproductive effects. Not feeling satisfied with the outcome, knowing I could've worked on this better and yet here comes Jonah's complex, or feeling so overwhelmed by anxiety you feel stunned by the helplessness. I had to set myself apart from these ideas and deter the perspective I had. Simplified, I found taking a realistic approach incredibly crucial. To allocate my time properly, and knowing when it's time to stop really helped.

APPENDIX A: ARTIST STATEMENT

It sounds pretty generic, but I think it's entirely based on a person's understanding of their own stamina, and setting a pace that'll lead to hitting those milestones.

Overall, what I hope what others will draw from this film - is to perceive coexistence from a layered perspective, and to identify the complications of uncertainty. That there is no true escape from subjectivity, but one could at least simply observe. With that said, I hope the ambiguous nature of the film allows personable interpretation and for others to draw their own conclusions.

APPENDIX B: Film Stills



Figure 2.0: Title sequence of *Oblivion*



Figure 2.1: *Oblivion* end credit

APPENDIX B: FILM STILLS



Figure 2.2: *Oblivion* copyright notice



Figure 2.3: Miech and the Creature before entering the void

APPENDIX B: FILM STILLS



Figure 2.4: Passengers enter the train



Figure 2.5: Mother and her Creature

APPENDIX C: Production Sheets

Shot List							Sec count:		3 / 247 secs		Generation:	
Shot Count							86 / 82				1. Map all shots	
BG List											2. Fill inbetween/Ties	
Animatics Revision Notes												
Date	SHOT #	Inbets	Ties	NOTES	DURATION (SEC)	Shot Checklist						
2015-2015												
1	1	100%	80%	To Ink		1	<input checked="" type="checkbox"/>					
2	2	100%	80%	To Ink		2	<input checked="" type="checkbox"/>					
3	3	100%	80%	Test/Some Inbets for smoother art		3	<input checked="" type="checkbox"/>					
4	4	100%	80%	Test/Some Inbets		4	<input checked="" type="checkbox"/>					
5	5	100%	80%	Thumb Swipe		5	<input checked="" type="checkbox"/>					
6	6	100%	75%	Test/Some Inbets		6	<input checked="" type="checkbox"/>			18:38		
7	7	100%	80%	Thumb Swipe		7	<input checked="" type="checkbox"/>					
8	8	100%	80%	Test/Some Inbets for smoother art		8	<input checked="" type="checkbox"/>			HI (new drawings, improve MD (some new LO (fine tuning, minimal)		
9	9	100%	80%	Thumb Swipe		9	<input checked="" type="checkbox"/>			27:28		
10	10	100%	80%	Test/Some Inbets for smoother art		10	<input checked="" type="checkbox"/>			31		
11	11	100%	80%	Thumb Swipe		11	<input checked="" type="checkbox"/>			39		
12	12	100%	80%	Test/Some Inbets for smoother art		12	<input checked="" type="checkbox"/>			56		
13	13	100%	80%	Test/Some Inbets for smoother art		13	<input checked="" type="checkbox"/>			57		
14	14	100%	80%	To Ink		14	<input checked="" type="checkbox"/>	JMK: 19		58		
15				Shot Removed		15	<input checked="" type="checkbox"/>	TIES: 14		59		
16	16	100%	75%	Lip Sync		16	<input checked="" type="checkbox"/>	28		60		
17	17	In Progress		Composition (photoshop)		17	<input type="checkbox"/>			64		
18	18	100%	80%			18	<input checked="" type="checkbox"/>			65		
19	19	100%	80%	Mapping		19	<input checked="" type="checkbox"/>			66		
20	20	100%	75%			20	<input checked="" type="checkbox"/>					
21	21	100%	80%			21	<input checked="" type="checkbox"/>					
22	22	100%	80%			22	<input checked="" type="checkbox"/>					
23				Shot Removed		23	<input checked="" type="checkbox"/>					
24	24	100%	80%			24	<input checked="" type="checkbox"/>					
25	25	100%	80%			25	<input checked="" type="checkbox"/>					
26	26	100%	80%			26	<input checked="" type="checkbox"/>					
27	27	75%	75%			27	<input checked="" type="checkbox"/>					
28	28	50%	25%			28	<input checked="" type="checkbox"/>					
29	29	100%	80%			29	<input checked="" type="checkbox"/>					
30	30	80%	25%			30	<input checked="" type="checkbox"/>					
31	31	In Progress	In Progress			31	<input checked="" type="checkbox"/>					
32	32					32	<input checked="" type="checkbox"/>					
33	33					33	<input checked="" type="checkbox"/>					
34	34	80%	80%		3	34	<input checked="" type="checkbox"/>					
35	35	100%	80%			35	<input checked="" type="checkbox"/>					
36	36	100%	80%			36	<input checked="" type="checkbox"/>					
37	37	100%	80%			37	<input checked="" type="checkbox"/>					
38	38	100%	75%			38	<input checked="" type="checkbox"/>					
39	39	25%	25%			39	<input checked="" type="checkbox"/>					
40	40	25%	25%	Composition (photoshop)		40	<input checked="" type="checkbox"/>					
41	41	25%	25%			41	<input checked="" type="checkbox"/>					
42	42	50%	50%			42	<input checked="" type="checkbox"/>					
43	43					43	<input checked="" type="checkbox"/>					
44	44	100%	80%			44	<input checked="" type="checkbox"/>					
45	45	100%	80%			45	<input checked="" type="checkbox"/>					
46	46	100%	75%			46	<input checked="" type="checkbox"/>					
47	47	100%	75%			47	<input checked="" type="checkbox"/>					

Figure 2.6: Oblivion Shooting Order - Inbetweens/Ties

APPENDIX C: PRODUCTION SHEETS

#	PROGRESS	CURRENT STAGE	STATUS	#	PROGRESS	CURRENT STAGE	STATUS	#	PROGRESS	CURRENT STAGE	STATUS	#	PROGRESS	CURRENT STAGE	STATUS
BATCH 1				BATCH 3				BATCH 5							
1	CC/Compsoile	COMPLETE	☑	25	CC/Compsoile	COMPLETE	☑	49	Shot eliminated		☐				☐
2	Tiedowns/Intebewens completed	COMPLETE	☑	26	CC/Compsoile	COMPLETE	☑	50	Shot eliminated		☐				☐
3	CC/Compsoile	COMPLETE	☑	27	CC/Compsoile	COMPLETE	☑	51	CC/Compsoile		☐		COMPLETE		☑
4	CC/Compsoile	COMPLETE	☑	28	CC/Compsoile	COMPLETE	☑	52	Tied down Intebewens		☐		COMPLETE		☑
5	CC/Compsoile	COMPLETE	☑	29	CC/Compsoile	COMPLETE	☑	53	Tied down Intebewens		☐		COMPLETE		☑
6	CC/Compsoile	COMPLETE	☑	30	CC/Compsoile	COMPLETE	☑	54	CC/Compsoile		☐		COMPLETE		☑
7	CC/Compsoile	COMPLETE	☑	31	CC/Compsoile	COMPLETE	☑	55	Shot eliminated		☐				☐
8	CC/Compsoile	COMPLETE	☑	32	CC/Compsoile	COMPLETE	☑	56	Shot eliminated		☐				☐
9	CC/Compsoile	COMPLETE	☑	33	CC/Compsoile	COMPLETE	☑	57	Shot eliminated		☐				☐
10	CC/Compsoile	COMPLETE	☑	34	CC/Compsoile	COMPLETE	☑	58	Shot eliminated		☐				☐
11	CC/Compsoile	COMPLETE	☑	35	CC/Compsoile	COMPLETE	☑	59	CC/Compsoile		☐		COMPLETE		☑
12	CC/Compsoile	COMPLETE	☑	36	CC/Compsoile	COMPLETE	☑	60	CC/Compsoile		☐		COMPLETE		☑
#	PROGRESS	CURRENT STAGE	STATUS	#	PROGRESS	CURRENT STAGE	STATUS	#	PROGRESS	CURRENT STAGE	STATUS	#	PROGRESS	CURRENT STAGE	STATUS
BATCH 2				BATCH 4				BATCH 6							
13	CC/Compsoile	COMPLETE	☑	37	CC/Compsoile	COMPLETE	☑	61	CC/Compsoile		☐		COMPLETE		☑
14	CC/Compsoile	COMPLETE	☑	38	CC/Compsoile	COMPLETE	☑	62	CC/Compsoile		☐		COMPLETE		☑
15	Shot eliminated		☐	39	Keys	COMPLETE	☑	63	Keys		☐		COMPLETE		☑
16	CC/Compsoile	COMPLETE	☑	40	Shot eliminated		☐	64	Mostly Intebewened		☐		COMPLETE		☑
17	CC/Compsoile		☐	41	Shot eliminated	TIEDOWING	☐	65	Mostly Intebewened		☐		COMPLETE		☑
18	CC/Compsoile	COMPLETE	☑	42	CC/Compsoile	COMPLETE	☑	66	Tiedowns completed		☐		COMPLETE		☑
19	CC/Compsoile	COMPLETE	☑	43	CC/Compsoile	COMPLETE	☑								
20	CC/Compsoile	COMPLETE	☐	44	CC/Compsoile	COMPLETE	☑								
21	CC/Compsoile	COMPLETE	☑	45	CC/Compsoile	COMPLETE	☑								
22	CC/Compsoile	COMPLETE	☐	46	CC/Compsoile	COMPLETE	☑								
23	Shot eliminated		☐	47	Intebewens/Tiedowns	COMPLETE	☑								
24	CC/Compsoile	COMPLETE	☑	48	CC/Compsoile	COMPLETE	☑								

Figure 2.7: *Oblivion* Shooting Order - Shot Status/Finishing Touches

OBLIVION_SHOTLIST												
Production Information						Production Materials						
SCENE #	TAKE#	LOCATION	Frame Page	Angle	Movement	ACTING	CAMERA	LIGHTING NOTES	SOUNDING NOTES	REMARKS	NO. SHOTS #	NOTES
27	2-4	INT SURVEY	MCU	None	None	A different creature is seen right next to the winners than the one from scene 26.		Wally Creative, Young Woman, Alexei	Punch Reverend lighting		1	
28	2-4	INT SURVEY	MCU	None	None	The new creature is seen right next to the winners than the one from scene 26.		Wally Creative, Young Woman, Alexei	Punch Reverend lighting		1	
29	2-8	INT SURVEY	MCU	None	None	Offspring appears a little confused by the spectacle. He looks down at his chest, who goes back to sleep. Little creatures are seen as the child is in trouble. They jump in small movements with different creatures each time. The other studies.		DM	Punch Reverend lighting		Combine	
30	3-5	INT SURVEY	CU	POV	None	Black appears shocked. His ability to control movement, whispering words and emotions, which black turns away from. The creature has been seen more. He knows it's strange, something he would want coming from his left. He looks up, and appears disturbed, even more.		SE	Punch Reverend lighting		2	To be used generally
31	2-1	INT SURVEY	MS	None	None	A woman standing in a group or train is surrounded by a horde of creatures. It encompasses her, she struggles, and releases, and she is back to her normal state. She begins speaking. Black needs to be right. The Market creates challenges for the animal.		Herman, Market Creature, M	Punch Reverend lighting		8	
32	2-9	INT SURVEY	CU	None	Coordinate	The Market creates releases for some more. Though also appears confusion. It does it again, and she continues to appear confused.		Herman, Market Creature	Punch Reverend lighting		8	
33	2-12	INT SURVEY	CU	None	None	Black needs to be in the animal's perspective. An array of images, rhythmic music is heard. Off-camera, and there's something in the space.		SE	Punch Reverend lighting		2	
34	2-11	INT SURVEY	Wide	None	None	A young man is seen slowly playing on a handball machine.		Dennis	Punch Reverend lighting		8	To be used generally
35	2-11	INT SURVEY	LS	None	None	A unique like animal is seen sitting on his head, while he's playing the game. The camera is observing the activities.		Gamer, Data Creature	Punch Reverend lighting		9	To be used generally
36	2-11	INT SURVEY	MCU	None	None	The power appears to increase while playing intensely and gets frustrated. The creature also gets frustrated.		Gamer, Data Creature	Punch Reverend lighting		9	To be used generally
37	2-12	INT SURVEY	MS	None	None	Black reacts to this appearing above him. The creature runs to Mark and sees more, something is disturbed here and allowing animals. Fast go. Off-camera.		M. Creature	Punch Reverend lighting		2	
38	2-13	INT SURVEY	MCU	None	None	He goes to a train pole and faces against it, looking exhausted. Camera will cut.		SE	Punch Reverend lighting		10	
39	2-13	INT SURVEY	Wide	Full-Bay	None	(Characterized colors, red and heavily accented) Reverend lighting		M. Passengers	Punch Reverend lighting		11	MS 11, MS 12
40	2-14	INT SURVEY	Wide	None	None	A man is making a drink, a blue liquid animal need to be seen clearly again. The men immediately turn a page.		Passenger and Creature 1	Punch Reverend lighting		15	
41	2-15	INT SURVEY	Wide	None	None	A cat-like passenger is walking in a corner. A white-headed creature arrives from background, immediately from the side, its head on the ground. Its head appears to be close to it.		Passenger and Creature 2	Punch Reverend lighting		14	
42	2-16	INT SURVEY	Wide	None	None	An old man sits in a deep comfortable pose, an accident-like motion in front of them (creature and then person).		Passenger and Creature 3	Punch Reverend lighting		13	
43	2-17	INT SURVEY	MS	None	None	March, incorporating this very coordinated, unsettling operations. Some body structures at its feet with great resistance the creature cuts (see last shot).		SE	Punch Reverend lighting		16	To be used general
44	2-18	INT SURVEY	MS	None	Frank Faces	Black is back in his old coat. He leaves the creature with patience, and some hesitation. The creature (black) is created here.		M. Creature	Punch Reverend lighting		17	To be used general
45	2-19	INT SURVEY	LS	None	None	The creature looks at black, making that he's already facing him. It takes a long look, almost and ends back at black.		M. Creature	Punch Reverend lighting		10	
AC END 2												
46	3-1	INT SURVEY	MS	POV	None	The animal villagers arrives again, and slowly shifts and details with it reaches a slightly different, terrible form. The villagers are faster, more detailed, and chaotic, almost nightmare. The creature leads and forms in successive odd letters, and becomes a purple, red. It rises from the people and shifts again, taking multiple forms. The villagers, as well as the distributors, suffer and continue to do so until they're killed. A black rabbit, and a little girl.		Gradient	(Continued) creature, with Creature 3B from scene 26 in a separate, lighting, with a signature, a slow fade to blue (under lighting) (purple, red)		19	
47	3-2	INT SURVEY	MS	None	None	Black, having found the creature's cry, appears a little startled and is surprised. He looks around and back to end cut.		M. Creature	Punch Reverend lighting		10	

Figure 2.8: *Oblivion* Shotlist

APPENDIX C: PRODUCTION SHEETS

Session (Date)	Shot #s	Drawings (indivs)	Notes	Duration (Secs)	Timesheet (hrs)
1/30/2019	42, 43, 14	10-12 frames	Briefly on twos	1 sec	2:40:00
1/30/2019	14	9 frames	A lot of holds (affects dur)	3 secs	0:30:00
1/31/2019	15	6 frames		2 secs	1:36:00
1/31/2019	18	1 frame	Long hold on crowd	0.12 secs	1:36:00
1/31/2019	42	3-4 frames		0.12 secs	1:36:00
2/4/2019	43	12 frames		1 sec	3:34:00
2/4/2019	14	6 frames		3 secs	3:34:00
2/4/2019	42	26 frames	some holds	3 secs	3:34:00
2/4/2019	29	8 frames	some holds	3 secs	3:34:00
2/4/2019	18	6 frames	some holds	4 secs	3:34:00
2/6/2019	3	9 frames		2 secs	1:24:00
2/6/2019	8, 10	1 frame		TBD	
2/6/2019	13	5 frames		4 secs	1:39:00
2/6/2019	16	7 frames		4 secs	0:10:00
2/6/2019	51	3 frames		TBD	0:17:00
2/7/2019	51	7 frames	some holds	3 secs	0:28:00
2/7/2019	52	13 frames	one hold	3 secs	1:10:00
2/9/2019	34	8 frames	some holds	2 secs	0:37:00
2/9/2019	53	19 frames		2 secs	0:45:00
2/9/2019	59	3 frames			0:15:00
2/11/2019	8	11 frames	including smoke loop	2 secs	0:56:00
2/11/2019	10	8 frames	including smoke loop	2 secs	
2/11/2019	59	12 frames		5 secs	1:14:00
2/11/2019	60	4 frames	motion only (omnious) with	4 secs	1:00:00
2/14/2019	25	12 frames		6 secs	1:00:00
2/26/2019					

Figure 2.9: *Oblivion* Frame/Time Track